DOCUMENT RESUME

ED 258 255 CS 209 059

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TITLE Writers in Their Place.
PUB DATE 85
NOTE 19p.; Revised version of a paper presented at the Annual Meeting of the International Writing Convention (Norwich, England, March 31-April 4, 1985).
PUB TYPE Information Analyses (070) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Case Studies; *Concept Formation; Cultural Influences; English Instruction; Environmental Influences; Secondary Education; *Self Concept; Social Influences; *Writing (Composition); Writing Instruction; Writing Research
IDENTIFIERS Western Australian Writing Research Project

ABSTRACT

Teachers should be more aware of the function of place (an individual's physical and social environment) in the formation of the self in writing. By analyzing literature one can observe how the writer reflects upon the importance of a sense of place. Another kind of analysis is that of the writer in his or her environment, including the social and geographic context, situation, and intentions. In the eleven published case studies of 15 to 17 year olds, as well as the unpublished studies that arose from the Western Australian Writing Research Project team, various kinds of pairings are useful in order to compare and contrast characteristics of individual writers. In these case studies, intersubjective variations make interpretation complex, but the resultant understanding may be more durable than statistical averages or an enforced objectivity in which an inflexible form is imposed on various subjects. Through the case studies one can see that influences on the writing come from the family, friends, climate, and social and economic organization. (EL)

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WRITERS IN THEIR PLACE

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Revised version of a paper delivered at the International Writing Convention, University of East Anglia, March-April 1985.

A general neglect of place in literary criticism has its counterpart in educational research on writing. In both spheres universalist assumptions have erected barriers to place and culture-specific modes of investigation and analysis. My argument here is twofold: that, as teachers, we should be more aware of the function of place in the formation of the self and hence in our own, and our students' writing; and that as researchers who write about writing, we should resist the temptation to gloss over differences between places in our description and interpretation of writing processes and products. 'Place' will be here defined as an individual's physical and social environment. Thus defined, place has a central role in the drama of writing.

For many professional writers of fiction the *construction* of place in their work is a matter of the greatest interest and concern. Eudora Welty has given some reasons for this:

> It is by the nature of itself that fiction is all bound up in the local. The internal reason for that is surely that *feelings* are bound up in place. The human mind is a mass of associations - associations more poetic even than actual. I say "the Yorkshire moors" and you will say "Wuthering Heights", and I have only to murmur "If Father were only alive" for you to come back with "We could go to Moscow", which is certainly not so. The truth is, fiction depends for its life on place. Location is the crossroads of circumstance, the proving ground of What happened? Who's here? Who's coming? - that is the heart's field.[1]

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A regrowth of regional fiction, poetry and drama in recent years seems to spring from this kind of recognition. Hardy, Faulkner and Welty herself, as 'regional' writers, were forerunners of recent works such as Graham Swift's novel *Waterland* (1983) and Caryl Churchill's play *Fen*, which powerfully record the impact of East Anglia upon the human imagination. Randolph Stow's novel *The Girl Green as Elderflower* (1980) grows from the landscape, idiom and legends of Suffolk. In John Fowles's psychological saga *Daniel Martin* (1978) the protagonist's attempt to find himself involves a not uncommon process in the fiction of our times: he returns to his native county, Devon, where in sensuous contact with landscape, vegetation and the remnants of a rural community he re-establishes a sense of direction which may guide him through the latter part of his life.

The process of recovery, through writing, of a sense of belonging may tell us much about the writer *and* the place. D.H. Lawrence's assertion of the reality of an active spirit of place is dependent upon the existence of sensitive individuals who may respond to that spirit. In responding, the writer may locate those details and associations which comprise, in Eudora Welty's words, "the heart's field". Salman Rushdie has described how this process occurred during the composing of *Midnight's Children*, and stresses the significance of the writer's "position" in relation to the environment which he or she constructs:

> Writers in my position, exiles or emigrants or expatriates, are haunted by an urge to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge - which gives rise to profound uncertainties - that our physical alienation [from India] almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost: that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. Writing my book in North London, looking out through my window on to a city scene totally unlike the ones I was imagining on to paper, I was constantly plagued by this problem, until I felt

> obliged to face it in the text, to make clear that (in spite of my original and, I suppose, somewhat Proustian ambition to unlock the gates of lost time so that the past reappeared as it actually had been, unaffected by the distortions of memory) what I was actually writing was a novel of memory and about memory, so that my India was just that: 'my' India, a version and no more than one version of all the hundreds of millions of possible versions. I tried to make it as imaginatively true as I could, but imaginative truth is simultaneously honourable and suspect, and I knew that my India may only have been one to which I (who am no longer what I was, and who by quitting Bombay never became what perhaps I was meant to be) was willing to admit I belonged.[2]

In spite of the disclaimers here, Rushdie's creation of an imaginary homeland in his novel has enabled millions of other readers to inhabit vicariously the country of his mind; and often, if the reviews are to be believed, with a sense that they have been put more closely in touch with an actual India. Such is the power of imaginative truthtelling about place. Yet readers' responses will differ: the response to Rushdie's novel was generally more negative in India than in Britain, for instance, indicating the gaps which may exist between readers according to their own location and circumstances.

Only a few writing researchers have attempted to take on board the complex and difficult implications of such insights from literature. One who has, Andrew Wilkinson, has argued that the self's growing awareness of, and interaction with its environment should be considered as a major process in the writer's development towards an organic sensibility.[3] Such development may occur around points of crisis or dislocation in an individual's life, as appears to be the case in 15 year-old Clare's response to the topic 'My Favourite Place':

> My home isn't my home, its where I live.
> When I come along the road I come to the same gate and the same path to the same front door and prick myself on the same holly bush. But it's not the same.

> It used to be the same till my Dad left. My Dad used to have a work bench in the garage but he took that.
>
> He left all the furniture but when the settlement came through my Mum didn't like it and bought a new suite. I went along to choose it. It was cream with frills and deep upholstery. My Mum was very pleased with it but I thought it dominated the room, although I didn't say anything. I don't like sitting on it. The only place I feel at home is my bedroom because it had my old things there.[4]

Here the writer reflects upon details and aspects of her home, which has become transformed for her since the day of her father's departure. Mother and daughter buy new furniture after the settlement. But the only room in which the daughter feels "at home" is her bedroom, in which her old things are kept. In this fine piece of writing details of place are used symbolically and repetition of significant words builds an appropriate tone. The research design for this project did not include case studies. If it had, it might have tested the hypothesis that a development in writing abilities and in identity formation occurred in this episode of writing.

The encouragement of writers to formulate and convey a sense of place is also evident in Fred Inglis's aptly titled *The Englishness of English Teaching*[5] in which, as in Wilkinson, a "humanizing" function for English teaching is assumed. For Inglis, English teaching should contribute to fostering, creating and "making real" the following:

1. a sense of the past
2. a sense of place
3. a language of tenderness
4. a sense of coherence
5. powers of discrimination

Inglis stresses the importance of a sense of place by arguing that to "feel at home" is "exactly what *is* needed in an English lesson, or in a life-time". English teaching (including writing) should include "key images of place and

home (of belonging, of roots and continuity)". But this should not preclude the development of a critical and perhaps outraged awareness: "Whether one opts on the side of an uncritical and sincere neighbourliness, or whether a sense of the outrage done to the landscape drives one in anguish to forfeit human contact, it is relevant to know what the children feel".[6]

One of the most enterprising pieces of research dealing with the relationship of writers to place is Jerre Paquette's doctoral thesis[7] which analyses the journals of eight London East End adolescent students before, during and after a trip which they made together to Canada. Paquette's study recognises that it is possible to go stale in the place where you live, to not notice things, so that they become clichés. This piece of common sense is transformed into a revealing account, through case studies of his writers and their writing, of the ways in which writing can change in response to new stimuli in a different environment. The thesis contains some suggestive findings about the importance of audience. For, as Paquette has argued:

> Writers do not write in solitude any more than speakers speak in solitude. The private act of writing on paper should not be construed as a vision of solitary man, for the act of writing is the act of sharing shaped meaning with real and construed others who influence the shaping by their incorporation within the self of the writer.[8]

If we restrict the number of listening partners (or indeed the quality of engagement of those construed listening partners whom we carry about in our heads) we will restrict the range and quality of our writing. The sharp sense of difference which Paquette's English students noticed in the west Canadian environment, including the sense of space and of social relations, together with a new sense of their English families and friends as an audience for whom they had to contextualise their experience, led in certain cases to an improvement in the quality of their writing. Further studies would be

necessary to understand the reason for blockages to change in the writing of those few who did not respond to the change of environment.[9] The notion that changing one's environment and one's audience will improve the quality of one's written or other responses to place may moreover deny the value of those 'tribal' responses to place which we find in relatively closed communities around the world. These are problems which research seems not to have fully addressed as yet.

Another kind of analysis is that which stays closer to the evidence of written products rather than analysing the writer in his or her environment. Alan Purves's continuing study of compositions by pre-university students in several countries on the topic 'My Native Town' is an example of this kind of research[10]. Purves and his colleagues have derived a number of 'dimensions of difference' from these compositions: single or multiple focus, abstract, personal or impersonal, metaphoric or literal (or elaborate or plain) and logically or analogically organized. These dimensions were found to distinguish compositions between and within language groups. The interpretation of this kind of research is fraught with difficulties, but important hypotheses may emerge from it about the relationship between writing and place. We might thereby learn to question more intelligently the extent to which a sense of place varies according to a writer's nation, region, vocation, ethnic group and other factors. Hypothetical statements about the ways in which communities are supposed to "produce" communities of writers (and readers) could also be examined more closely. For these reasons, among others, the proposal for an IEA Written Composition Study across a number of countries deserves the full support of the international community of writing researchers.[11]

Whether the relationship between writing and place is investigated on a broad or narrow scale will depend upon the aims, resources and interests of

the investigator. The Western Australian Writing Research Project[12], for instance, adopted a deliberately narrow frame in order to probe at some depth into the backgrounds and circumstances of a number of "case study" writers. The rationale for such case studies has been justified enthusiastically by Nancy Martin:

> Anthropologists, clinical psychologists and social workers, for instance, have always been concerned with case studies. Their validity in these fields is unquestioned, yet educational research has for too long been straitjacketed by procedures (and philosophies) derived from technological models, and the weight of the educational establishment is still behind them. The mould, though, is beginning to crack...[13]

Martin's own ethnographic approach to the study of English involved case studies of several Western Australian high schools.[14] Shirley Brice Heath's case study of three communities and their language[15] (including written language) is another example of this approach, in which the different patterns of socialization of her three communities are shown to contribute to an explanation of the nature and quality of their 'literacy'.

Members of the Western Australian Writing Research Project team with whom I worked accepted the view that an in-depth study of writing should not ignore the writer's social and geographic context, situation and intentions. Among the eleven published case studies of 15 to 17 year olds which were an outcome of this project, along with a number of unpublished studies, various kinds of "pairing" now seem feasible in order to compare and contrast characteristics of individual writers. Such an approach enables us to include "marginal" figures who would not be foregrounded in a study dominated by norms and averages, but who, by virtue of their marginality, can reveal much about the context of situation. Two such "characters" are Michael[16], an Aboriginal student at a country high school and Marion[17], a Eurasian student at a

metropolitan high school. They were each visited and interviewed by the present writer over a period of three years. The composition of case study accounts of these two writers and their writing involved an attempt to "place" the individuals as objectively as possible within their homes, schools, communities and geographical terrains as well as to record their individual perceptions of place, school and community and their roles in relation to them. In each case their writing behaviour was a key factor in defining a sense of the role and significance of place in their lives.

As the author of these case studies, I was concerned to allow the subjects to influence my point of view and style. My attempted objectivity was thus strictly relative. The model I had in mind was that of the good novelist or short story writer, who is flexible enough to vary his technique according to what the subject seems to demand. (One of the reasons for this was that I wanted teachers, who would be the main readers of the case study booklets, to become interested in the subjects.) In the event, I used more naturalistic techniques in the case study of Michael. As a consequence, this study exhibits a greater "distance" between its author and its subject than the study of Marion, which is more impressionistic, involved and free-flowing; the degrees of distance also reflect the different degrees of rapport which I achieved with these individuals. Such inter-subjective variations are inevitable, it would seem, in participant-observer research of this kind; they certainly make interpretation complex. But when such complexities have been taken into account, the resultant understanding may be more revealing and more durable than statistical averages or an enforced objectivity in which an inflexible form is imposed on quite various subjects.

In the case of Michael, an Aboriginal student at a high school in wheat-farming country 120 kms. from the capital city of Western Australia, it seemed important to establish some "social facts". An Australian Government

Committee of Inquiry into Education and Training (the Williams Report, 1979) showed that the circumstances of Aboriginal people varied greatly in Australia. In a depleted population of 106,000 in a total Australian population of 13 million (now nearly 15 million), 46 per cent of Aborigines were less than 15 years old. 26 per cent had not attended school, 53 per cent had received some primary education and only 20 per cent had schooling of secondary or higher standard, including no more than 1900 who had gone as far as year 10 (Michael's year) or beyond. In 1976, 79 were enrolled at universities and 151 at colleges of advanced education. In remaining at school for year 10, and deciding to repeat the year, Michael was in a small minority of Aboriginal students who had proceeded to secondary schooling and a much smaller minority who had remained there until the age of 16. The Williams Report quotes an Australian Council for Educational Research survey, which found that among Aboriginal children at school the general level of literacy and numeracy was 15-20 per cent below that of the whole school population.

The generalised view of Michael which many European Australians would assimilate through the media is summed up in a newspaper report about conditions in Michael's home town:

ABORIGINES IN M - - - - - -

> The Chairman of the National Aboriginal Conference Rev. Cedric Jacobs has claimed that urgent action was needed to overcome appalling social problems ... including distressing alcohol and unemployment problems.
>
> 'The situation is serious and could lead to violence. There is no work available and many people are on the dole. They are spending their dole money on alcohol. They are starting this at a very young age.'

Michael lived in a house on the outskirts of town with his grandmother and an extended family of varying size. This family, and the Aboriginal community of the town, appeared to be the major determinants of his attitude to schooling generally, and to writing. The flat landscape, ploughed, seeded and harvested once each year, the railway line and the wheat silos were his chief geographical landmarks, though he was also very observant by comparison with many of his white schoolmates about details of local fauna and flora. In his community, and his town and its hinterland, Michael had accumulated a reservoir of experience which the school scarcely ever tapped; and to which one or two teachers were actively hostile. (Traditional Aboriginal attitudes to land ownership and use from the beginnings of Australia's British and European history have been a perennial source of conflict; and it was this clash of values which seemed to underlie the hostility of these teachers, who identified with the land-owning farmers of the district.)

The extraordinary difficulty which Michael had in writing, and his lack of interest in it seemed to relate directly to place, family and community; his physical and emotional conditions for writing were negative and general expectations of his achievement were low. The rare occasions on which a sympathetic English teacher stimulated Michael to write at some length, and with apparent interest, emphasized the usual antipathy between his own experience and that which the school promulgated - an antipathy which grows from what Douglas Barnes has described more generally as a discrepancy between 'school knowledge' and 'action knowledge'.[18] Yet any application of a universalist deprivation theory to Michael would be a poor substitute for the culture-specific base out of which his experience grows and how it interacts with the wider Australian community.

Michael's relations with family, land, school and peer group indicate a necessarily complex basis for analysis of his writing behaviour. One of the

chief lessons for this researcher was that the extended family of a largely alienated minority group in an Australian country town provided a compensating cooperative support system, in which one of Michael's sisters, who was a strong reader and writer, did the necessary writing of personal letters, bills and accounts for other members of the group, while they helped her out in other ways.

Michael's history after he left school was typical of many of his people. After working for a time as relief odd-job man for the shire council in his country town he went to the city, where he was unable to find work. After a year he returned to his country town, where he now works as a garbage collector, gardener and odd job-man for the council. Marginalised by conditions and pressures in his home town, he would remain a marginal figure in the power structures of the community at large; his attempts at writing in school may be interpreted as symbolising this wider powerlessness.

Another, quite different set of responses to place and community is indicated in the case of Marion, a Eurasian immigrant to Australia from Singapore. The Singapore ethos from which Marion emigrated was competitive rather than cooperative, though she was protected from this to a large extent by her convent upbringing. Sensitive, intelligent and remarkably self-aware at 16 and 17, she oscillated between the desire to achieve highly in Australian society - to become a doctor - and the wish to retreat to easier, less threatening circumstances. Like the Aboriginal boy living on the fringes of his country town, the Asian girl, an only daughter from a relatively affluent suburban family in a metropolitan beach-side suburb, was subject to racial intolerance and ignorance, but it was less concentrated, more diffused for her by a greater number of people and a more mobile lifestyle.

Marion used private writing in a way unknown to Michael to explore her feelings and attitudes. Whereas Michael saw no point or purpose in writing for himself and could only occasionally be induced to put pen to paper, Marion saw at least two distinct purposes: the utilitarian one of expressing knowledge of her school subjects which would enable her to pass examinations and hence achieve her academic and vocational ambitions; and the personal need to explore her thoughts and feelings in imaginatively created situations. Although she would sometimes express the latter purpose as "escape" it was clearly an important element in her development as a thinking and feeling person, enabling her to play roles, to entertain different hypotheses about herself, her environment and the community she inhabited, but of which she felt 'on the edge'. Here is an example of Marion's writing on a topic set for her by the class teacher, which reveals some original responses to her physical and social environment:

NUDE BATHING IS DISGUSTING
AND SHOULD BE PROHIBITED.

> Nude bathing, now that the long hot months of summer are approaching, will become a very sensitive topic; the sensitivity not being entirely due to sunburn. All the staunch workers for righteousness and stalwarts of the Church will be going around broadcasting the decadence and immorality of 'Swannie' Beach with the vigour and energy usually attributed to the flies during a heatwave. Old faithful reasons such as exposing one's personals is detrimental to the personality as well as to society will be heard with as much frequency as Coca Cola advertisements. It is then refreshing, I feel, to hear a slightly different view of the undesirable commodities of nude bathing; in brief, my own intelligent and well thought out opinion.
>
> It is apparent to any self-critical and observant citizen of our fair land that Australians in general are not conscious and therefore not very concerned about their body beautiful, besides the fact that they find it necessary a summer-time accessory to attain a 'beaut' tan if they are able to do so. On the whole, both females and males believe in letting themselves go both virtually and literally, consuming every edible item in sight from fat drenched steak and chips to cream buns and fairy floss, with aminimum of hard physical exercise between the frequent meals. This

> results in the all too familiar beer-belly, double chin, flabby arms, un-contoured ankles, and the dreaded wobbles around the thighs, hips and posterior. What more detrimental sight could one observe in the nude? What more callous injustice could be done to a human body? Of course I would find nude bathing disgusting if the bathers should take it upon themselves to deface what could be a beautiful work of art; the human body made in God's image and ruined by man's selfish, piggish, uncouth appetite. It would be a great blow to human pride to expose these monstrosities in the bare, ruthless light of day.
>
> Apart from this ruination of figures displaying themselves on our white sandy shores, I have nothing against nude bathing, except for the fact that it would cost rather a lot in sunburn cream.

In this, as in many other pieces of writing, Marion exhibits a witty and intelligent control over her material. Her 'place' is not fixed and immutable, but a series of refractive glasses on her experiences.

By increasing her powers of self-analysis and her ability to project herself into other people's situations in her writing Marion was, according to our usual way of thinking, gaining in maturity and extending her humanity. While Marion was more capable than most to write about school as a "prison" (which she did on more than one occasion) her writing always exuded a sense that she was intelligently in control of her environment. What gave her writing its particular "edge" was a sense of friction with her surroundings which she, to a much greater extent than Michael, felt she could manipulate to her way of thinking.

Beyond Michael and Marion lie quite different ethnic communities and traditional ways of living in Australia. Their attitudes to writing are shaped by family and communal pressures as much as by the school they attend or the friends they make there. In addition, Michael's country town, with its special climate (encouraging outdoor activities) and social and economic organization differs considerably from Marion's relatively affluent suburban

situation - that of an only child without extended family commitments and with the leisure, family encouragement and financial resources to take up music as a hobby. Both individuals are nevertheless marginalised (though one is rendered much more powerless) by a traditionally British-Australian ethos, whose exclusiveness varies in strength in different places in Australia, but is a necessary element in any social analysis of the impact of place upon these writers and their writing.

What happens when place is held relatively constant? Can the environment then be seen to determine a certain set of responses? On the contrary, it seems that individuals still perceive differently and construct different versions of place, though this may vary according to the 'tribal' nature of different communities. The pairing of case studies may again provide insights into the reasons for similarities and differences in students' construction of place in their writings as well as the influence of their environment upon them)though it would be foolish to expect conclusive proof from this approach). Two friends through their senior years at a Western Australian country high school, Wendy and Caroline[19], demonstrate how place may be responded to, and reconstructed in imagination, in quite contrary ways. Caroline, the 'converger' (in Liam Hudson's terms[20]) was more conformist and more successful at school and in the community; in her written constructions of place she was generally literal-minded and less 'literary' than her schoolfriend Wendy. Wendy, the 'diverger', was a dreamer, who invested her perceived world with the intertextuality and metaphorical equivalences which derive, in part at least, from wide reading and a variety of writing tasks and audiences. (She was an inveterate letter writer). Whereas Wendy, the 'high metaphorizer' tended to transform what she saw and was considered 'a bit mad' by her schoolmates, Caroline was a practical, career-oriented girl who seemed most likely to 'get on' in the part of the world which she inhabited. If either girl could be considered to speak and write 'tribally' - with the

middle-class outlook of school and town most embedded in her own attitudes and values - it would be Caroline; yet Wendy carried the seeds of a 'prophetic' voice. Conceivably, in another place and society the two girls' roles might be reversed. Yet both would be seen to have a complicated and provisional 'hold' on their place of habitation.

Clearly, the role of place in children's and adolescents' writing, as in the work of professional writers requires further investigation. Writing researchers might learn much in the course of their investigations from the introspections and self-analysis of experienced writers for whom place has been a significant factor in their work. A sample of kinds of response might be collected and analysed, ranging from those which exhibit what Wordsworth called a wise passiveness before their natural environment to those which express an angry rejection of place. Another group might be those fantasists who choose a state of extra-territoriality, ignoring the physical and social environment in favour of a world of fables and dreams. Such studies, among professional writers and among students, could illuminate the needs of individual psyches in relation to place - both the natural and built elements of the environment. The currently unfashionable topological psychology of Kurt Lewin[21], which takes into account the fields of force in an individual's "life space" and their relation to the individual's geographical environment could be helpful. Taine's attempts to explain human creativity by a combination of climatic, biological and social factors[22] might also be re-examined; and recent sociological accounts[23] of literary activity and associated modes of constructing reality could contribute to a fuller sense of the 'socialization' of the writer.

A complete explanation of how writers possess, and are possessed by the places they inhabit may never be achieved. But somewhere between pure determinism and pure existentialism lies a territory of partial explanations

which may best satisfy our need to understand how the self responds to, and is in turn influenced by its environment. It is a field of valid and important activity for the teacher and writing researcher.

NOTES

1. Eudora Welty, 'Place in Fiction', *The South Atlantic Quarterly*, Vol LV, No. 1, (January 1956), reprinted in *Critical Approaches to Fiction*, ed. Shiv. K. Kumar and Keith McKean, McGraw-Hill, New York, p. 251.

2. Salman Rushdie, 'Imaginary Homelands', *London Review of Books*, 7-20 October 1982, p. 18.

3. Andrew Wilkinson, 'I Communicate - Therefore I Am'. Paper delivered at International Convention on Writing, University of East Anglia, March-April 1985.

4. ibid.

5. Fred Inglis, *The Englishness of English Teaching*, Longmans, London, 1969, Chapter 2.

6. ibid., pp. 22-23.

7. Jerre Paquette, The influence of the sense of audience on the writing processes of eight adolescent boys, Unpublished doctoral thesis. University of London Institute of Education, 1981.

8. Jerre Paquette, 'On Writing Something to Somebody', *English Teaching: an International Exchange*, ed. James Britton, Heinemann Educational, London, 1984, p. 78.

9. Perhaps the finest study in literature of a man whose rapid changes in perceptions of place reveal a sense that he belongs nowhere is the protagonist in Henry Handel Richardson's trilogy *The Fortunes of Richard Mahony*.

10. See Alan Purves, 'Language Processing: Reading and Writing, *College English*, 45, 2, February 1983, pp. 129-140.

11. See J. Kadar-Fulop and K. de Glopper, Proposal for an International Student-Composition Corpus, typescript, National Institute for Education, Budapest, April 1985.

12. See Bruce Bennett, Don Bowes, Chris Jeffery, Simon McPhail, Andrew Sooby and Adrienne Walker, *An Investigation of the Process of Writing and the Development of Writing Abilities 15 to 17*, Report to ERDC, Canberra, 1980; and Bruce Bennett, 'Writers and their Writing, 15-17' in *Learning to Write: First Language, Second Language*, ed. A. Freedman, I. Pringle and J. Yalden, Longman, London, 1983, pp. 190-206.

13. Nancy Martin, 'Researchers and Learners', *Changing English: Essays for Harold Rosen*, Heinemann Educational London, 1984, p. 49.

14. See Nancy Martin, *What Goes on in English Lessons: Case Studies from Government High Schools in Western Australia*, Education Department, Western Australia, 1980.

15. Shirley Brice Heath, *Ways with Words: Language, Life and Work in Communities and Classrooms*, Cambridge University Press, 1983.

16. Bruce Bennett, *Michael: A Case Study*, Writing Research Project, University of Western Australia, 1979.

17. Bruce Bennett, *Marion: A Case Study*, Writing Research Project, University of Western Australia, 1980.

18. Douglas Barnes et al, *Language, the Learner and the School*, Penguin, Harmondsworth, 1969.

19. These two are discussed in another paper, 'The Necessity of Metaphor' by Bruce Bennett in *Timely Voices: English Teaching in the Eighties*, Oxford University Press, Melbourne, 1983, pp. 17-34.

20. Liam Hudson, *Contrary Imaginations*, Pelican, 1967.

21. See *A Dynamic Theory of Personality: Selected Papers by Kurt Lewin*, trans. D.K. Adams and K.E. Zener, McGraw-Hill, 1935 and 'Kurt Lewin and Field Theory', in *Masters of Modern Psychology*, J.A. Schellenberg, Oxford University Press, 1978.

22. See S.J. Kahn, *Science and Aesthetic Judgment: A Study in Taine's Critical Method*, Routledge and Kegan Paul, London, 1953.

23. eg., D. Laurenson and A. Swingewood, *The Sociology of Literature*, Paladin 1972; and P. Berger and T. Luckman, *The Social Construction of Reality*, Penguin, 1973.